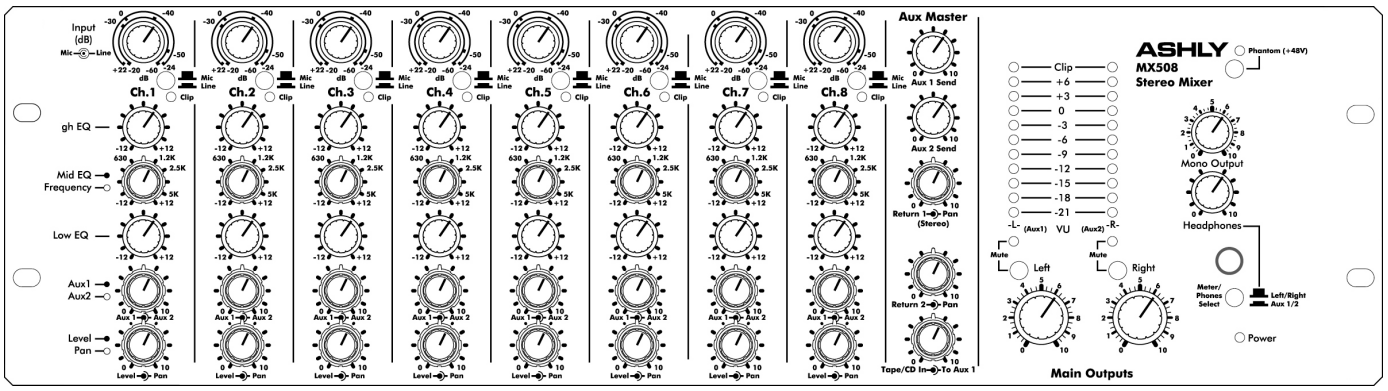
ASHLY

MX-508

Stereo Microphone/Line Mixer

Operating Manual



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Important Safety Instructions
Consignes de sécurité à lire attentivement

The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons. The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance instructions in the literature accompanying the device.

Le symbole de la flèche dans un triangle équilateral symbolisant la foudre est prévu pour sensibiliser l'utilisateur à la présence de tension de voltage non isolée à l'intérieur de l'appareil. Elle pourrait constituer un danger de risque de décharge électrique pour les utilisateurs. Le point d'exclamation dans le triangle équilatérale alerte l'utilisateur de la présence de consignes qu'il doit d'abord consulter avant d'utiliser l'appareil.

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.
6. Do not use this apparatus near water.
7. Clean only with dry cloth.
8. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
9. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
10. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
11. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
12. Only use attachments/accessories specified by the manufacturer.
13. Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
14. Unplug this apparatus during lightning storms or when unused for long periods of time.
15. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

1. Lisez ces instructions.
2. Conservez ces instructions.
3. Observez les avertissements.
4. Suivez ces instructions.
5. Pour réduire le risque de feu ou la décharge électrique, ne pas exposer cet appareil pour pleuvoir ou l'humidité.
6. Ne pas utiliser l'appareil près de l'eau.
7. Le nettoyer à l'aide d'un tissus sec.
8. Ne pas bloquer les ouvertures de ventilation, installer selon les consignes du fabricant.
9. Eloigner des sources de chaleur tel: radiateurs, fourneaux ou autres appareils qui produisent de la chaleur.
10. Ne pas modifier ou amputer le système de la mise à terre. Une prise avec mise à terre comprend deux lames dont une plus large ainsi qu'une mise à terre: ne pas la couper ou la modifier. Si la prise murale n'accepte pas la fiche, consulter un électricien pour qu'il remplace la prise désuète.
11. Protéger le cordon de secteur contre tous bris ou pincement qui pourraient l'endommager, soit à la fiche murale ou à l'appareil.
12. N'employer que les accessoires recommandés par le fabricant.
13. N'utiliser qu'avec les systèmes de fixation,chariots, trépied ou autres, approuvés par le fabricant ou vendus avec l'appareil.
14. Débrancher l'appareil lors des orages électriques ou si inutilisé pendant une longue période de temps.
15. Un entretient effectué par un centre de service accrédité est exigé si l'appareil a été endommagé de quelque façon: si il a été exposé à la pluie,, l'humidité ou s'il ne fonctionne pas normalement ou qu'il a été échappé.

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This manual uses a *Perpetual Table Of Contents*. Each page has a copy of the manual's contents in a gray box just like this one. The section you are in will always be bold with the other sections "grayed out." The feature allows you to jump directly to another section without having to return to a Table Of Contents page.

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Introduction

Congratulations on your purchase of an Ashly MX-508 stereo mixer. In one compact rack-mount package we have combined features, reliability, and sonic performance previously found only in larger and more expensive mixing consoles. Features of this unit include:

- Optional isolation transformers on all inputs
- Switchable +48V phantom power
- Front panel mic/line switching
- Three-band equalization
- Concentric level and pan control on each channel
- Concentric pair of auxiliary sends on each channel
- Ultra low-noise summing amplifiers
- Two 10-segment LED arrays
- Standard line level outputs on 1/4" connectors
- Tape outputs on RCA connectors
- Transformer isolated 600 ohm outputs on XLR connectors
- Professional quality 16mm metal shaft potentiometers on all controls

About Ashly

Ashly Audio was founded in 1974 by a group of recording engineers, sound professionals, and electronics designers. The first products were custom consoles for friends and associates, but business quickly grew. The philosophy established from the very beginning holds true today: to offer only the highest quality audio tools at an affordable cost to the professional user – ensuring reliability and long life. More than thirty years later, Ashly remains committed to these principles.

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MX-508 Mixer

The MX-508 is a versatile rack-mountable mixer capable of supporting the following applications:

- Small Sound Reinforcement
- Meeting/Board Room
- Location Recording
- Sub-mixing in a larger system

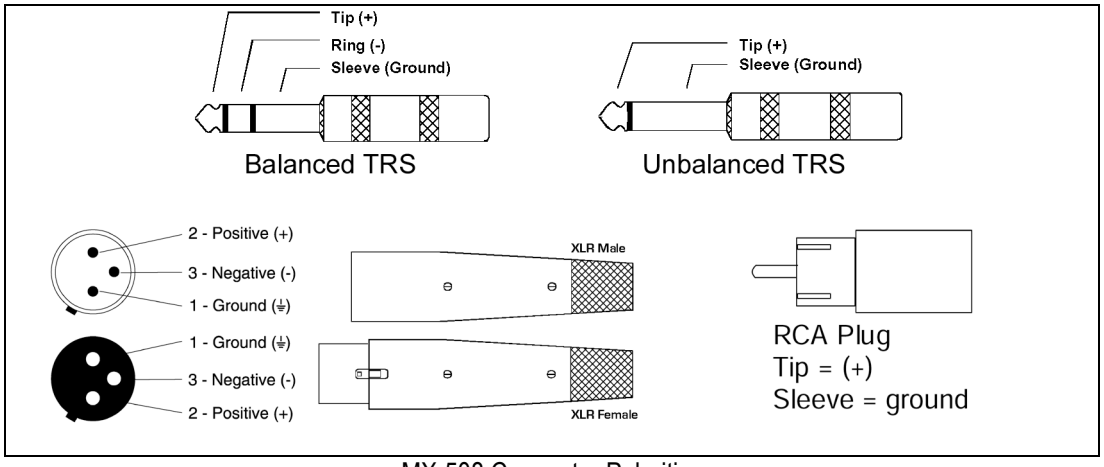
These applications are discussed in detail on Page 8.

Connectors & Cables

Your MX-508 is provided with three different connector types:

1. 1/4 inch stereo phone jacks (TRS)
2. Three pin XLR type connectors
3. RCA Connectors

When possible, balanced connections are recommend between all components in your system, as this eliminates ground-loop induced hum and noise.



MX-508 Connector Polarities

Unbalanced Connections and Grounding

If you must use unbalanced connectors, the negative lead of the connector should be tied to the ground lead. Using unbalanced connections could result in chassis ground-loop noise. Altering the signal/chassis ground relationship in equipment connected to your unit may eliminate the noise.

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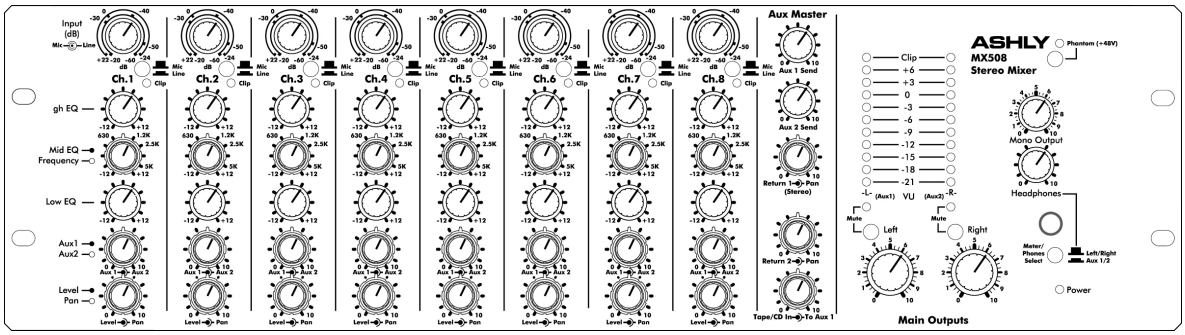
Physical Description

The MX-508 is 4RU, and weighs 19 pounds.

MX-508 Front Panel



1. **Input Level (Gain) -** Sets the operating level of the Mic preamp and Line Input. It is desirable to set the Gain control as high as possible while still leaving enough headroom to prevent distortion.
2. **Mic-Line Switch -** Switches between the XLR microphone input or the 1/4" line input jack as the signal source. It can also serve as a "channel mute" when switched to an unused input.
3. **Channel Clip Indicator -** This peak indicator monitors all level critical points in the input channel and illuminates if any of them reach levels within 3 dB of clipping.
4. **Equalization -** EQ consists of a high shelf control at 15KHz (middle of shelf), a sweepable mid control, and a 70Hz low shelf control. The mid control is sweepable from 140Hz to 8KHz with a bandwidth of approximately 1 octave.
5. **Aux Sends -** This pair of level controls adjust the feed to monitors or effects units. Aux 1 is factory preset to pre-fader, pre-EQ, while Aux 2 is post-fader, post-EQ. Both Aux sends can be internally switched to pre or post fader/EQ.
6. **Level and Pan -** This concentric pair of controls adjusts the level and stereo position of the channel in the mix.
7. **Aux Master Sends -** These controls adjust the overall gain of the output stages for the Aux 1 and Aux 2 outputs.
8. **Aux Master Returns With Pan -** These controls adjust the returning signal from effects units or auxiliary inputs to the Left and Right outputs. Return 1 is stereo and return 2 is mono. If only the right connection to return 1 is used, this return will function as mono with pan.
9. **Tape/CD Input and Send -** Adjusts the Tape/CD input to the Main Stereo outputs. The outer concentric control labeled "To Aux 1" sums the stereo Tape/CD signal to mono and applies it to the Aux 1 Master group (pre-fader) for use with monitors or effects.
10. **Output Meters -** A pair of peak reading 10 segment LED meters are used to indicate output level. Green < 0 VU, Yellow >0 VU, and Red = clipping. This meter pair is switchable between the Main Left and Right, or the Aux 1 and 2 outputs. The red clip LED's will illuminate if the summing amplifiers are clipping even if the main output controls are off. Note: The output meters are accurately calibrated to the transformerless output levels, but not necessarily the transformer-balanced outputs.
11. **Main Output Level -** These controls determine the level of both transformer balanced and transformerless output stages for the Main Left and Right outputs.
12. **Main Output Mutes -** Switches off both the transformer-balanced outputs as well as the 1/4" stereo outputs, indicated by the red LED near the switch. The headphone and metering functions continue uninterrupted.
13. **Phantom Power Switch -** This front panel switch enables the +48 Volt phantom power for condenser microphones. One switch controls all the inputs. If you have both condenser and dynamic microphones, the phantom power will not affect the operation of the dynamic mics.
14. **Mono Output Level -** This control adjusts the level of the summed mono output. It is completely independent of the Main Left and Right masters.
15. **Headphones Level -** This control adjusts the level of the designated output signal (Mains or Aux) to the headphone jack.
16. **Meter/Phones Select -** This switch selects either the Main Left/Right outputs or the Aux 1/Aux 2 outputs to the LED meters and the headphone jack.
17. **Headphone Output -** This front panel 1/4" TRS connector feeds a standard set of stereo headphones. A selector switch that also controls the level meter allows monitoring the main or Aux outputs.

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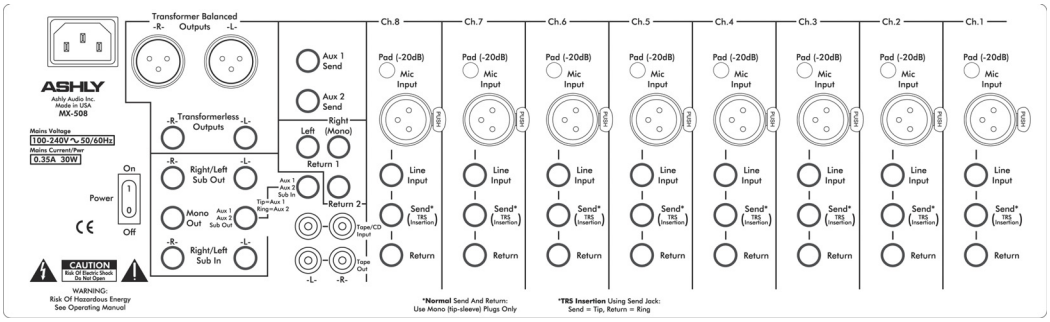
MX-508 Rear Panel



1. **Microphone Input -** The microphone input is an active balanced type with a nominal impedance of 1200 Ω. Its noise performance is best with a 200 Ω microphone. A plug-in transformer option is available. The Mic input connector is a standard 3-pin XLR female
2. **Input Pad -** The Pad is a 20dB attenuation switch on the rear panel for use with the mic input when the input is being overdriven with the Gain control at its minimum setting.
3. **Line Input -** A standard 1/4" TRS active balanced connection, with a balanced input impedance of 20KΩ.
4. **Channel Send & Return Patch -** The channel patch point allows an effect (EQ, compressor/ limiter, etc.) or direct out recording device to be used on an individual channel. The MX-508 has both single jack insert capabilities as well as separate send and return jacks.
   To use the separate send/return jacks, connect the send jack to the input of the device to be inserted, and use the return jack its output. Unbalanced (tip-sleeve) mono plugs are required for this configuration.
   To use the single jack insert, use a balanced (tip-ring-sleeve) stereo plug in the send jack only, where the send output signal is on the tip, and the return signal is applied to the ring.
   To use the send jack as a Direct Line Output (pre EQ), you must use a special cable with tip and ring connected at the MX-508 Send and a tip-sleeve mono plug at the other end. Connecting tip and ring at the mixer is necessary for uninterrupted signal within the mixer.
5. **Aux Send Outputs -** The Aux Outputs are used to drive monitors, or any function which requires isolated level control from the main outputs. They are pseudo-balanced 1/4" tip-ring-sleeve.
6. **Aux Return Inputs** - The return inputs are 1/4" unbalanced. Return 1 is stereo, while Return 2 is mono. To use return 1 as mono, connect only to the Right return 1 input.
7. **Tape/CD Input - Tape Output -** The stereo inputs on RCA connectors have a nominal operating level of -10dBu. The tape outputs are -10dBu "pre-master", so they are not affected by the settings of the Main output controls.
8. **Transformer Balanced Outputs -** The transformer outputs use male XLR connectors and provide isolation for 600 Ω lines and are controlled by the L & R Master levels, with a nominal operating level of +4dBu.
   Note: The transformer-balanced outputs are designed to drive up to +24dBu into 600 Ω loads. With output transformers, the level increases as the impedance of the terminating load exceeds 600 Ω. Unlike a direct-coupled output, transformers are affected by termination impedance. Expect a slight increase in output level when driving high impedance inputs with these outputs. The output meters will remain accurately calibrated to the levels present on the transformerless outputs, regardless of the load on the transformer outputs.
9. **Main Outputs –** The Main Outputs are also controlled by the L & R master. They are 1/4" balanced TRS jacks with a nominal operating level of +4dBu into any load

Installation

Always switch the unit off before making substantial changes to the settings or connectors. Use four screws and washers when rack mounting. This unit has specific electrical and signal requirements, please take special care to double check all connections and settings and refer to the specifications section of this manual. The unit should be connected to a standard 3-wire grounded electrical outlet supplying 100-240 Volts, 50-60 Hz. To reduce the risk of ground loop hum, connect all audio equipment to the same electrical power source. Removal of the ground pin is both unlawful and dangerous, as a potential shock hazard could result. Overall power consumption is less than 30 watts.

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Typical Applications

The following information will help you make the most of your new mixer:

Small Sound Reinforcement System

The MX-508 can be used to mix typical sound sources that might be found in a small club, school theater or similar environment. Six of the input channels are used for microphones for live vocal or instrumental pickup. The remaining two channels are used for playback from a stereo tape recorder, such as might be used during intermission, for backup, for special recorded effects, etc. Power amplifier(s) (or any additional outboard equipment) is fed from the transformer balanced Output connectors.

Meeting Room or Church Using Remote Control

The MX-508 can be interfaced with an Ashly VCX-88C eight channel remote level controller, allowing a full-featured mixer to be operated from a distance by a non-technical person. Once initially set up, the RD-8C desktop remote controller can be located far away from the main audio equipment rack using a single balanced XLR cable, allowing for simplified sound system operation using a limited number of knobs, lights, and buttons.

Location Recording or Broadcast Mixing

The MX-508 can be used to mix sources typically found in location recording or broadcast situations (mostly microphones). The Tape Out jacks can feed a portable tape recorder, and the recorder's line output is brought back to the Tape/CD Input connectors for monitoring. For live remote broadcast applications the Mono Out connector can feed a suitable TELCO or Internet interface.

Submixer In Larger Sound System:

The MX-508 can be used to provide a drum mix to the main mixer without tying channels on the main console. Up to eight mics can be "pre-mixed" in stereo, with all drum-specific gating, compression, and effects controlled directly by the drummer. Either the main OUTPUT or the SUB OUT connectors can be used to feed the mixed drum signal to the main mixer. If there is significant distance between the MX-508 and the "master" mixer, use the balanced or transformer- balanced Main outputs for long cable runs.

Changing Factory Configurations

The MX-508 has the following user-configurable options:

Changing the Aux Pre/Post Assignment

The MX-508 is shipped from the factory with Aux 1 assigned Pre-Fader/EQ, and Aux 2 Post-Fader/EQ. Each channel's Aux Send can be independently configured for either pre or post fader/EQ operation. To make this change: Unplug the unit's AC power cord from the outlet. Locate the 3 pin headers labeled Send 1 and Send 2 near the front of each input channel circuit board. Remove the shunt bar from the factory installed position indicated on the circuit board legend and place the shunt on the other position of the 3 pin header.

Installation of Input Transformers

The MX-508 is designed to accept optional plug-in input isolation transformers with a minimum of tools and no soldering. Instructions for installation are included when you purchase an Ashly MX-508 ITC Kit.

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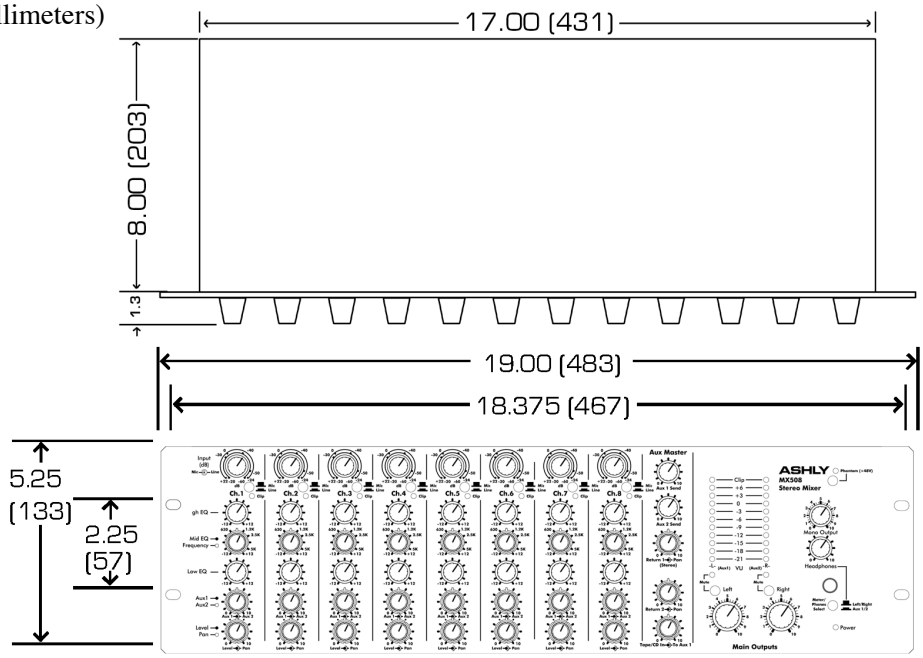
Troubleshooting

Situation	Action
No Sound	Check the AC power. Is the power switch on and the front-panel LED illuminated? Check the level meters. If they are operating, either the problem is between the mixer and the later components in the system, or else the Output Mute switches are pressed. If there is no meter activity, check to see you really have an input signal and that it is on the desired channel, or check to see that the meter select switch is set to Left/Right. Check that you have the master gain controls at the desired operating level.
Distorted Sound	Something is being overdriven in the signal path. If the clip indicators are active, reduce the channel gain controls and/or press in the pad switch on the rear panel. If the level meters are constantly in the red, reduce the Master gain and increase the gain of components following the mixer. There are many gain adjustments in the mixer itself and probably several others in other system components which makes it possible to overdrive an input section and then incorrectly try to reduce the gain of the output section. The best way to approach setting gains is to establish the operating level of input stages first by setting their gain as high as possible but leaving about 20dB of headroom for loud peaks, then move on to set the master gain to produce a good meter reading. Proceed to set the gain of equalizers, limiters, crossovers, and amplifiers following the mixer in the same manner, always working toward the later stages of the system.
Excessive Noise	If the noise is in the form of hiss, the problem is usually due to an input stage set up for low gain and then compensating by increasing the master gain. Check that the Pad switch is not enabled unnecessarily. Turn up the channel gain controls and reduce the master gain.
Excessive Hum or Noise	This is usually caused by "ground loops" in the system wiring. A complex sound system with many sources separated by significant distance and using several power outlets has many opportunities for this problem to occur. If possible, feed everything in the system from one power source with a common ground. Use balanced input and output connections between widely separated components.

Note: Unshielded cables, improperly wired connections, and cable with broken strands are the most common problems. Make sure you use good quality cable with connectors soldered firmly on the correct pin. When in doubt, get in touch with your Ashly dealer.

Dimensions

Inches (Millimeters)



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Specifications

SPECIFICATION	MX-508
DISTORTION	
THD at +4 dBu, 20Hz-20KHz	<0.05%
THD at +20dBu, 30Hz-10KHz	<0.05%
IMD (SMPTE) at +20dBu	<0.05%
HUM & NOISE (20Hz-20KHz at max preamp gain)	
Equivalent input hum and noise	<-127dBu
Residual output noise, all levels at minimum	<-100dBu
Master Level and one Ch. Level at nom	<-80dBu
Aux 1 or 2 Out, Aux Master and one Ch. Aux at nom .	<-80dBu
MAXIMUM VOLTAGE GAIN (±2dB)	
Mic Input to Master Output, 600 ohm load	84dB
Line Input to Master Output, 600 ohm load	42dB
AUX SENDS	
Mic Input to Aux Master Output, pre ch. level	76dB
Mic Input to Aux Master 2 Output, post ch. level	92dB
SUB Input to Master Output	12dB
AUX RETURNS 1 or 2 to Master Output	30dB
TAPE/CD In to Master Output	34dB
FREQUENCY RESPONSE	
20Hz-20KHz	+0.5/-1.0dB
50Hz-10KHz	+0/-0.5dB
EQUALIZATION	
Low	±12dB at 70Hz, shelving
Mid	±12dB peaking, 140Hz-8KHz
High	. ±12dB at 15KHz, shelving
CROSSTALK	
Adjacent inputs, 20Hz-20KHz	<-65dB
Mic Input to Master Output, 1KHz	<-65dB
Mic Input to Master Output, 20KHz	<-55dB
VU METERS (Selectable to Main or Aux Outputs)	0VU = +4dBu
PEAK INDICATORS	Indicator on Inputs, L & R outputs, lights 3dB below clipping
PHANTOM POWER (+48 VDC applied to all Mic Inputs, switchable on front panel)	Maximum total current draw = 80mA. Maximum single channel current draw = 14mA. Gradual power-up and down to eliminate "pops".
SHIPPING WEIGHT	20 lbs. maximum with 8 input transformer options installed
POWER REQUIREMENTS	100-240 VAC, 50-60 Hz, 30 watts
Unless otherwise stated, specification conditions are: 150Ω source, Input Level set at "-40", all other controls set at nominal.	

Input Specifications

Input	Balanced/ Unbalanced	Input Level & Pad	Load Impedance	For use w/ Nominal	Sensitivity	Max Input before Clip	Connector
Mic 1-8	Balanced	Input level @ -60 (pad out) Input level @ -20 (pad out) Input level @ -20 (pad in)	≥ 1K Ω	50Ω to 600Ω mics	-80 dBu -40 dBu -20 dBu	-42 dBu 0 dBu +20 dBu	Female XLR
Line 1-8	Balanced	Input level @-24 Input level @+22	≥ 10K Ω	600Ω lines	-38 dBu NA	-2 dBu +24 dBu	1/4" TRS
Aux Returns 1 & 2	Unbalanced	NA	≥ 10K Ω	600Ω lines	-26 dBu	+24 dBu Ret 1 +23 dBu Ret 2	1/4" TRS
Sub (L, R, Aux)	Unbalanced	NA	≥ 10K Ω	600Ω lines	-8 dBu	+24 dBu	1/4" TRS
Tape/CD	Unbalanced	NA	≥ 10K Ω	600Ω lines	-30 dBu	+15 dBu	RCA

Output Specifications

Output	Balanced/ Unbalanced	Source Impedance	For use w/ Nominal	Output Level Nominal	Output Level Max before Clip	Connector
Master Out (L, R)	Transformer Balanced	≥ 200 Ω	≥ 600 Ω lines	+4 dBu	+24 dBu	Male XLR
Master Out (L, R) Mono Out Aux Out 1,2)	Servo Balanced	≥ 200 Ω	≥ 10 KΩ lines	+4 dBu	+23 dBu	1/4" TRS
Sub Out (L, R)	Quasi-Balanced	≥ 200 Ω	≥ 10 KΩ lines	+4 dBu	+23 dBu	1/4" TRS
Sub Out (AUX 1,2)	Unbalanced	≥ 680 Ω	≥ 10 KΩ lines	+4 dBu	+23 dBu	1/4" TRS
Tape Out (L, R)	Un Balanced	≥ 680 Ω	≥ 10 KΩ lines	+4 dBu	+12 dBu	RCA

Notes: 1. 0 dBu = 0.775 Vrms 2. Quasi-balanced output has balanced output with single ended signal 3. Sensitivity is input signal level which will produce +4 dBu out with all levels maximum

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Limited Warranty

Warranty service for this unit will be provided by ASHLY AUDIO INC. in accordance with the following warrant statement.

ASHLY AUDIO INC. warrants to the owner of this product that this product and the components thereof, will be free from defects in workmanship and materials for a period of FIVE years from the date of purchase. ASHLY AUDIO INC. (ASHLY AUDIO) will, without charge, repair or replace, at its option, defective product or component parts upon prepaid delivery to the factory service department or authorized service center, accompanied by proof of purchase date in the form of a valid sales receipt. This warranty gives you specific legal rights, and you may also have other rights which vary from state to state.

EXCLUSIONS: This warranty does not apply in the event of misuse, neglect or as a result of unauthorized alterations or repairs. This warranty is void if the serial number is altered, defaced, or removed. ASHLY AUDIO reserves the right to make changes in design or make additions to or improvements upon this product without any obligation to install the same on products previously manufactured.

Any implied warranties which may arise under the operation of State law shall be effective only for FIVE years from the date of purchase of the product. Ashly Audio shall be liable only to correct defects in the product itself, and not for any damage or injury which may result from or be incidental to or a consequence of such defect. Some states do not allow either limitations on how long an implied warranty lasts, or the exclusion or limitation of incidental or consequential damages, so the above limitations or exclusions may not apply to you.

Obtaining Warranty Service in the United States
For warranty service in the United States, please follow this procedure:

Return the product to Ashly, freight prepaid, with a written statement describing the defect and application the product is used in. Ashly Audio will examine the product and perform any necessary service, including replacement of defective parts, at no further cost to you.

Ship your product to:

Ashly Audio Inc.
Attn: Service Department
847 Holt Road
Webster, NY 14580-9103

For units purchased outside The United States of America, service will be provided by an authorized distributor of ASHLY AUDIO INC.

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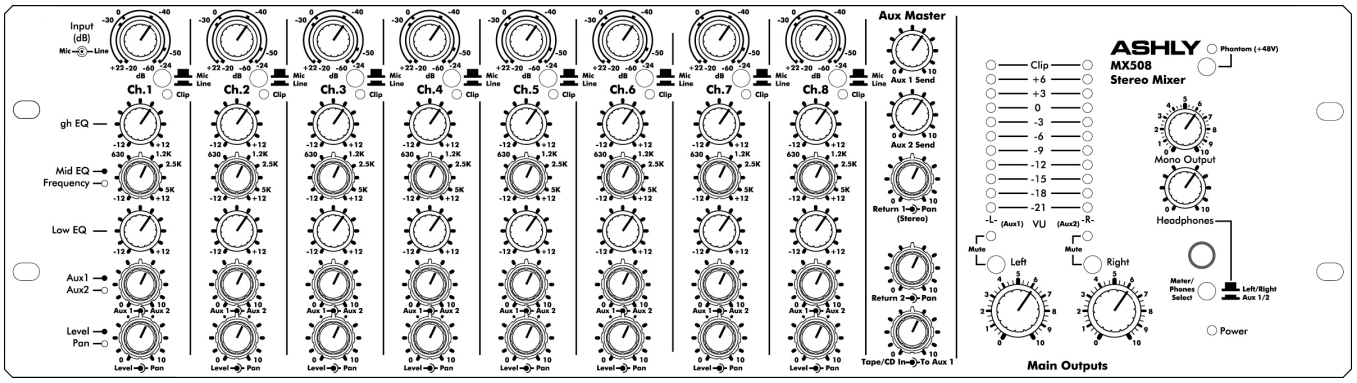

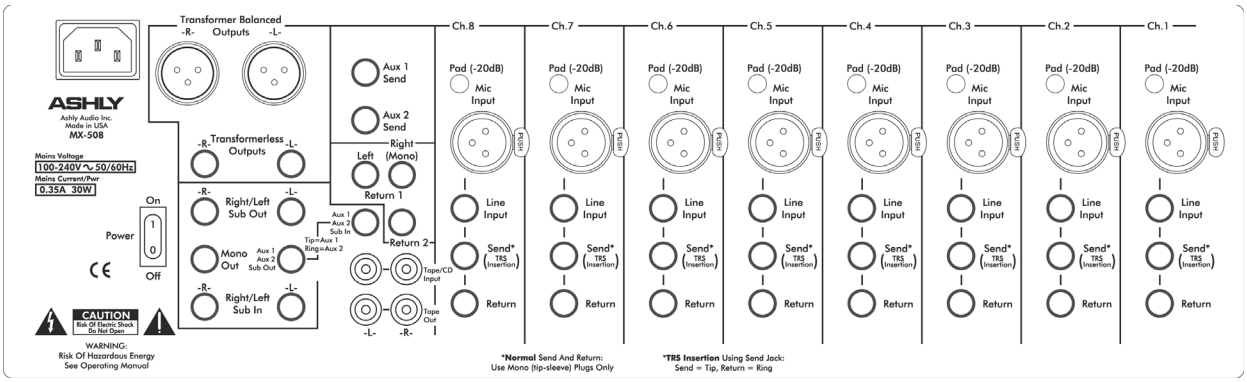

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